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# The Essay-Proof Journal

**Devoted to the Historical and Artistic  
Background of Stamps and Paper Money**



Stamp-like labels "issued" by the British security printers De La Rue and described along with their "test notes" in this issue.



**Official Journal of The Essay-Proof Society**

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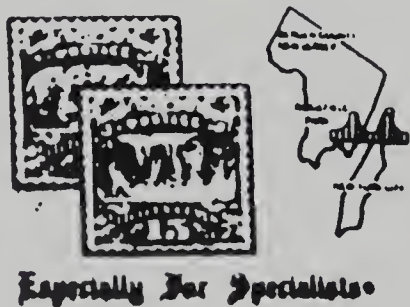
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# The Essay Proof Journal

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Vol. 44, No. 1

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## Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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## A Favorite Bank Note Vignette James David Smillie's "The Mill Door"

by RONALD L. HORSTMAN

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The term "vignette" so commonly used in the bank note profession is a small engraving on steel varying in size and used principally to embellish the central part of a design on a bank note, bond heading, stock certificate or any piece of commercial paper in which security printing is employed. In producing a bank note vignette the picture from which it is copied may be landscape, figures or a portrait executed in pencil, wash, oils or water color. The engraver now is aided by means of a reduced photograph of the picture identical in size with the engraving to be produced. The main subject of the vignette picture is engraved in much detail whereas the balance, or background of the vignette shades away and vanishes at the edge. The most skilled engraver will take weeks and sometimes months to engrave a vignette used in security printing.—*Thomas F. Morris, Jr., EPJ, Vol. 1, No. 3, July 1944. p. 135.*

**T**HE announcement by the American Bank Note Company that it intends to produce and market prints from steel plate engravings has renewed much interest in this almost forgotten art form. The identity of many of the early engravers would probably have been lost forever if it were not for a few enterprising craftsmen who were able to add their identifying marks in inconspicuous ways.

Such a person was James David Smillie who in 1857 engraved "The Mill Door" for Toppan, Carpenter & Co. of New York, Philadelphia and Boston. The scene is of rural America with a background of cattle grazing and boys fishing. A mare is shown with her foal, as is a man with a sack on his back. A horseshoe is mounted above the doorway as a good luck token and a sale notice is attached to the wall; it is on this notice that Smillie identified his work, as can be seen on the illustration herein.

The vignette, also known as "Loading Sacks," was used on the \$5 Bank of St. Louis notes. This bank was chartered by the Missouri State Legislature on March 2, 1857; it opened for business on December 15, 1857 under the presidency of John J. Anderson in the new banking house at Third and Olive. Other banks using this vignette on their notes were:

- \$ 5.00—Ocoee Bank of Cleveland, Tennessee.
- \$ 5.00—Farmers Bank of Greensboro, North Carolina.
- \$ 5.00—Commonwealth Bank of Philadelphia, Pennsylvania.
- \$ 5.00—Bank of Orange County, Chelsea, Vermont.
- \$ 5.00—Stissing Bank of Pine Plains, New York.
- \$ 5.00—Bank of Weston, Virginia.
- \$20.00—Farmers and Manufacturers Bank of Savannah, Georgia (lithograph).
- \$ 1.00—Bank of Red Wing, Minnesota.
- \$ 1.00—Lawrence Bank, Lawrence, Kansas.

The Smillie name is a familiar one to students of bank note engraving. James David was born in 1833 to the accomplished Scottish-born engraver, James Smillie, a biography of





**“The Mill Door” vignette by James David Smillie.**





Enlargement of sale poster at right of doorway reads:

**SALE**

-----  
-----

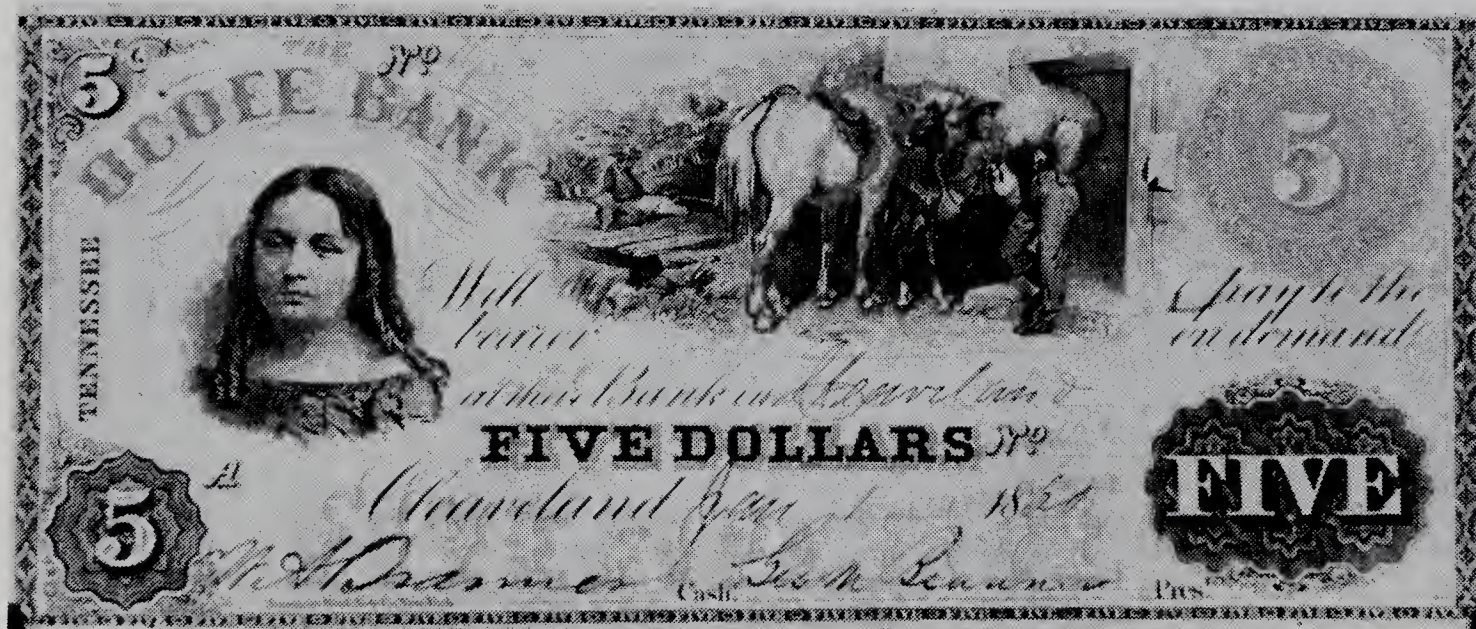
**J.D. Smillie**

**Jany 1857**

**NY**

whom written by T.F. Morris, Jr., appeared in *The Essay-Proof Journal* from Vol. 1, No. 2, April 1944 through Vol. 2, No. 1, January 1945. This biography contains a number of references to James David, including the fact that the son did several of the basic drawings for the father's most famous large engravings. According to author Morris, one of these drawings was done when the son was only 22 years old. "Since early youth [he] had exhibited an aptitude for drawing. With instruction from his eminent father and study at the National Academy of Design he made rapid strides in the art of designing and engraving of bank note vignettes, later making illustrations of F.O.C. Darley's pictures for Cooper's novels. James David Smillie was elected an Associate of the National Academy of Design in 1865 and an Academician in 1876, and he was a founder of the American Water Color Society in 1866."





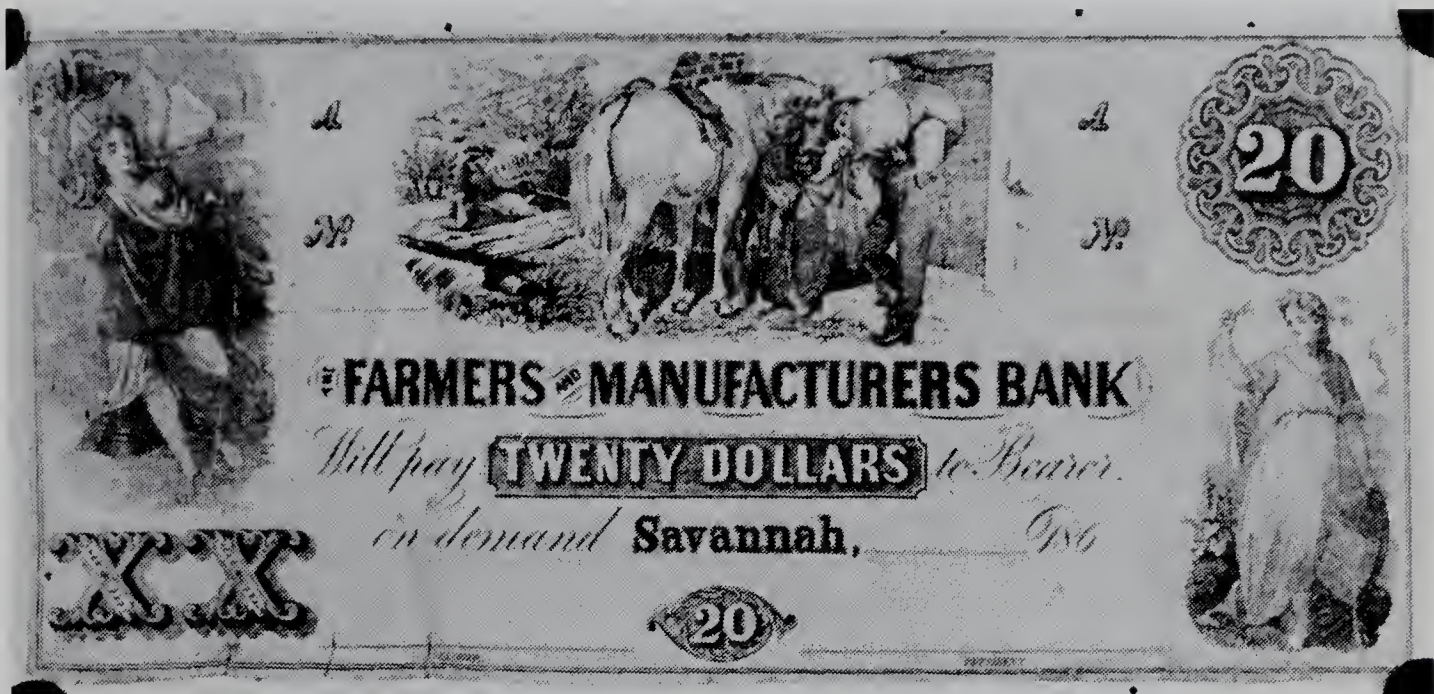
\$5.00 notes of the Bank of St. Louis and The Ocoee Bank. Both notes have a red overprint. The similarity of the design, color, vignette and plate layout made it much easier to alter notes from one bank to another.

The elder Smillie, who is also renowned as the engraver of the miniature vignettes on the 15c and 24c stamps of the 1869 pictorial series, had three artist-sons. James David, the eldest (1833–1890), was an engraver, etcher and painter; William Main (1835–1888) was an expert letter engraver and designer; and George Henry (1840–1921) was a landscape painter of note. In Dr. Julian Blanchard's article "James Smillie's Last Engraving" in *Journal* No. 41, Vol. 11, No. 1, January 1954, mention is made of other talented members of the extended Smillie family, members of whom are sometimes confused by today's collectors.

According to Blanchard, "Likewise talented was James's younger brother, William Cumming Smillie (1813–1908), whom he brought with him to New York in 1830. He also rose to distinction and success in the bank note engraving profession. In 1867 he became president of the British American Bank Note Co. in Ottawa, Canada, and in 1882 he organized the Canada Bank Note Engraving and Printing Co., Ltd.

"In addition, a son of his brother George Smillie also became eminent in the same profession. This was George Frederick Cumming Smillie (1854–1924), generally known as Fred,





\$20.00 note on the Farmers & Manufacturers Bank of Savannah, Georgia. This note was printed by lithography and lacks a bank note company imprint.

one of the foremost portrait and vignette engravers of his time. He joined the U.S. Bureau of Engraving and Printing in 1894, became head of the Picture Engraving Department in 1918 and continued in this capacity until the time of his retirement in 1922.”

In his article Blanchard also gave the biographical sketch of James David in Mantle Fielding’s *Dictionary of American Painters, Sculptors and Engravers* (1926, 1945; copied, with slight additions, from Stauffer’s *American Engravers Upon Copper and Steel*, 1907):

“Painter and engraver. Born in New York in 1833; died in 1909. James David was a son of James Smillie and was trained by his father as an engraver on steel. While his principal work was bank note engraving, he produced some excellent general work, including a series of illustrations for Cooper’s novels, after designs by F.O.C. Darley. He was an excellent etcher and a founder of the New York Etching Club, and later its president. In 1864, after a visit to Europe, James D. Smillie turned his attention to painting, and in the same year he exhibited at the Academy of Design, in New York, and was made an Academician in 1876. As a painter in oils and water colors he has obtained reputation. He was one of the founders and the president (1873–79) of the American Water Color Society; he was also president of the New York Etching Club.”

According to Morris, the elder Smillie went to work for American Bank Note after he finished work for National Bank Note on the 1869 stamps, and by 1872 he and his son James David, also working for American, were receiving the highest salaries ever paid to any engravers in the profession to that time. In the father’s early years, he had been associated with Rawdon, Wright & Hatch, while his brother William was with Toppan, Carpenter & Co., and both companies were part of the Consolidation with American Bank Note, effected in 1858. His two sons, James David and William Main, had been working side by side for many years in the production and engraving end of the same company so that when their father joined them the American Bank Note Co. had in its employ “the greatest bank note talent ever to be concentrated in one family in America.”

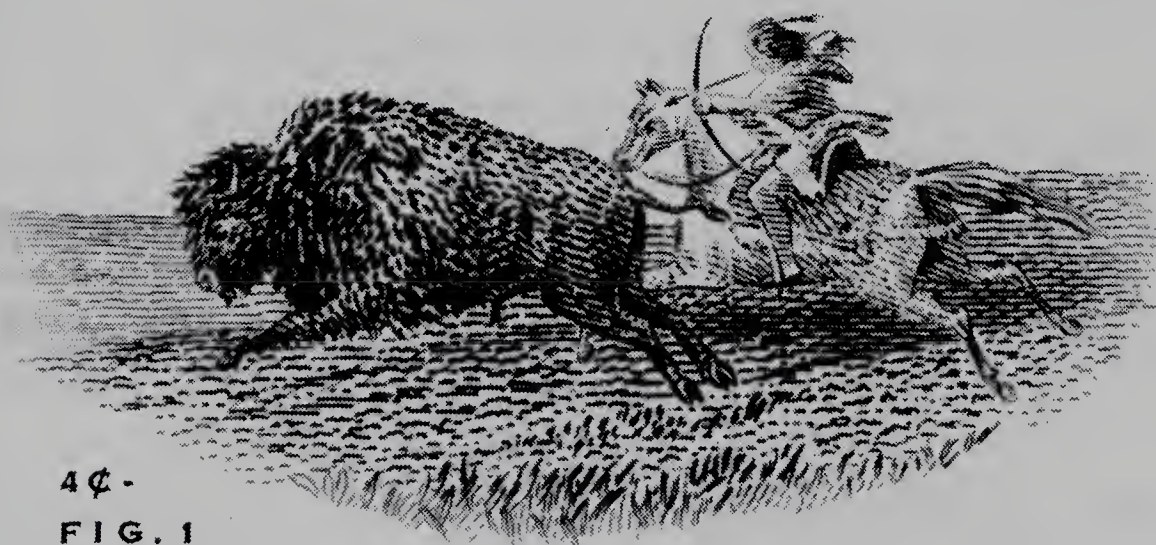
## The Trans-Mississippi Issue—Engraver's Vignette Progress Die Proofs

by JACK ROSENTHAL  
Photography by the Author

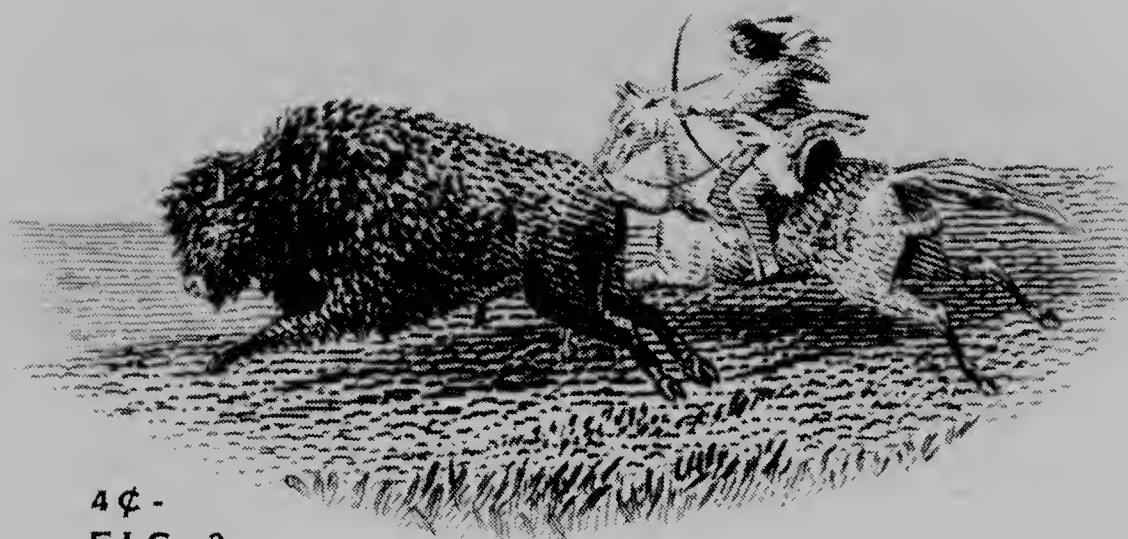
(Continued from *Journal* 172, page 157)

NOTE: Numbered identifications on each illustration are *not* on the originals; they have been added to the photographs to facilitate correct page layout and to aid the student. Word descriptions and illustrations are intended as identification guides. What may not be apparent in reproduction will become apparent when the actual specimens are examined.

Dates of engraving are derived from notations on the vignette impressions or are imputed from the engraver's diaries.



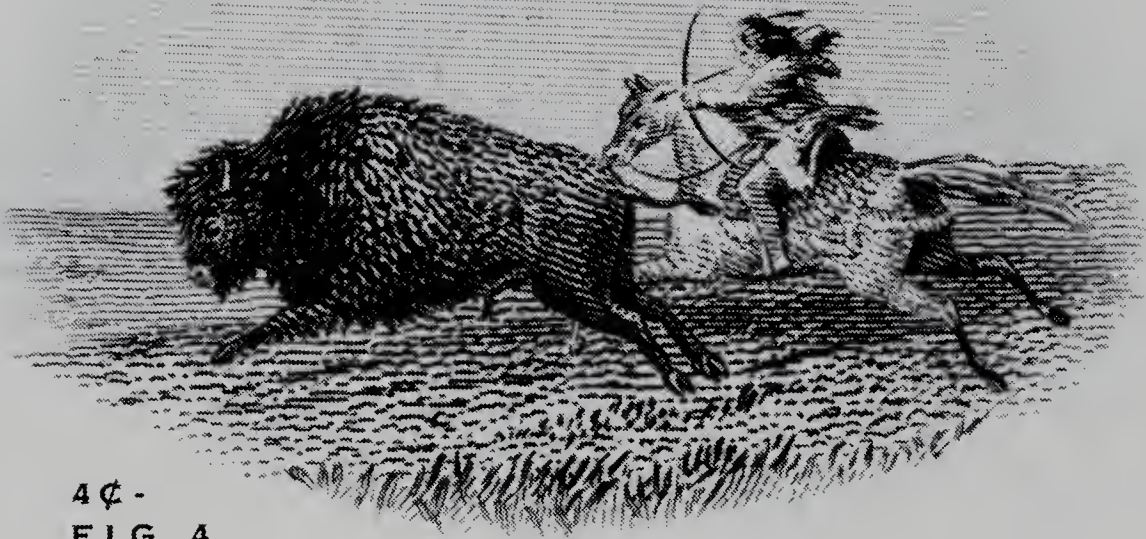




4¢ -  
FIG. 2



4¢ -  
FIG. 3

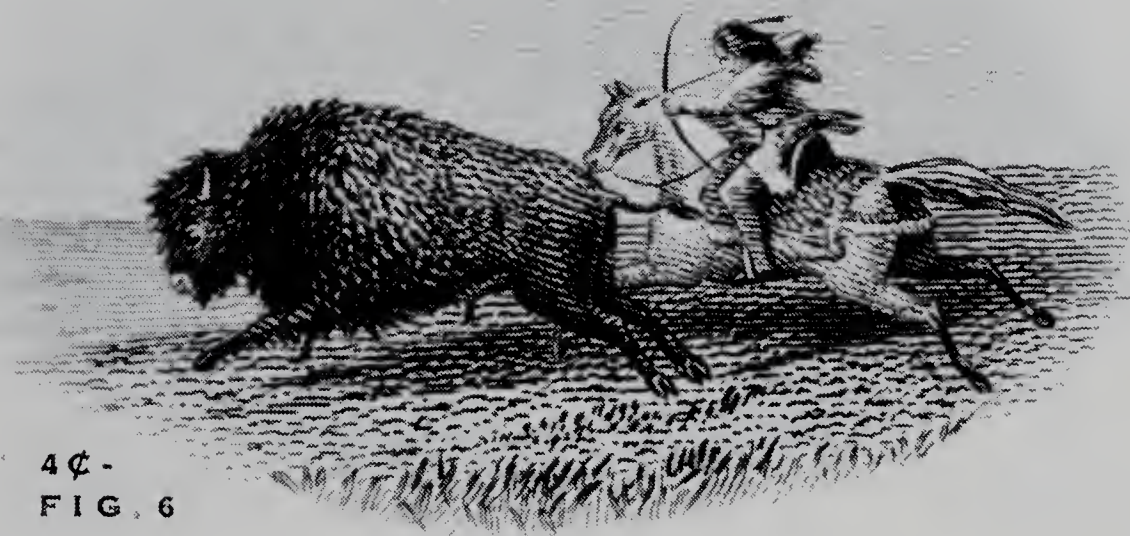


4¢ -  
FIG. 4



4¢ -  
FIG. 5





## FOUR CENT

- Fig. 1. Feb. 7, 1898.**  
☐ Initial state of the die.  
☐ Lightly engraved.
- Fig. 2. Feb. 8, 1898.**  
☐ Lines in sky added.  
☐ Hair on bison's shoulder and flanks, and shadow under saddle darkened.
- Fig. 3. Feb. 9, 1898.**  
☐ Lines in horse's head, shoulders and right rear leg darkened.
- Fig. 4. Feb. 10, 1898.**  
☐ Bow string more distinct.  
☐ Engraving ahead of bison's front hoof darkened.
- Fig. 5. Feb. 10, 1898.**  
☐ Shadow under bison and horse darkened by modelling in pencil.  
☐ Pencilling in foreground foliage, upper sky, and under bison.
- Fig. 6. Feb. 11, 1898.**  
☐ Right front hoof of bison added.  
☐ Shadow under bison and horse more heavily engraved.



5¢ -  
FIG. 1



5¢ -  
FIG. 2





5¢ -  
FIG. 3



5¢ -  
FIG. 4

## FIVE CENT

**Fig. 1. March 24, 1898.**

- ☐ Initial state of the die.

**Fig. 2. March 25, 1898.**

- ☐ Area around figures at right engraved.
- ☐ Cross-hatching on clouds at right.
- ☐ Peaks at left darkened; nearer range more prominent.
- ☐ More engraving on face of pinnacle where Fremont stands.

**Fig. 3. March 25, 1898.**

- ☐ Pencilling on foreground pinnacle rock and figures at right.
- ☐ More continuous lines in most distant range at left, with right to left diagonal lines lengthened.
- ☐ Some detail in clouds missing to left of flag due to poor inking and/or uneven impression, not as a result of change in engraving.

**Fig. 4. 1898. (April 4, imputed date)**

- ☐ Foreground pinnacle and rock more heavily engraved.
- ☐ Reproduction from Stanley B. Ashbrook photo from Brazer's Trans-Mississippi book.



## EIGHT CENT

**Fig. 1. Date unknown.**

- Unknown to Brazer.
- ☐ Area voided for label wider than label area in vignette in later bi-color essay.
- ☐ Knee of soldier kneeling at right incompletely engraved.
- ☐ Foreground foliage lightly engraved.
- ☐ Foliage at upper right is more heavily engraved than in later bi-color vignette.





10¢-  
FIG. 1



10¢-  
FIG. 2



10¢ -  
FIG. 3

#### TEN CENT

**Fig. 1. March 9, 1898.**

- ☐ Two rows of broken lines in sky over wagon.
- ☐ Pencil modelling on wheel spokes and foliage at right and left of wagon. (Pencil modelling shows up on Fig. 3 as more heavily engraved areas.)

**Fig. 2. March 10, 1898.**

- Unknown to Brazer.
- ☐ Three rows of broken lines in sky over wagon.
- ☐ Right arm of boy more distinct.
- ☐ Hair of woman at right in wagon darkened.

**Fig. 3. March 11, 1898.**

- ☐ Lines of shrubbery added halfway between head of girl at left and the horizon.
- ☐ Sidewalls of wagon wheels and foreground figures' shadows more heavily engraved.
- ☐ Upper front of canvas wagon cover cross-hatched.





50¢ -  
FIG. 1



50¢ -  
FIG. 2



50¢ -  
FIG. 3



50¢ -  
FIG. 4





## FIFTY CENT

**Fig. 1. March 25, 1898.**

- ☐ Initial state of the die.
- ☐ Lightly engraved.

**Fig. 2. March 26, 1898.**

- ☐ Sky ruled in with background hills to left and rough outline of pinnacles on right horizon.
- ☐ Miner's upper body, head and hat more heavily engraved.

**Fig. 3. March 28, 1898.**

- ☐ Outline of pinnacles at right horizon more distinctly engraved.
- ☐ Outline of hat crown more distinct.
- ☐ Shadow under hat brim darkened.

**Fig. 4. March 28, 1898, P.M.**

- ☐ More heavily engraved overall.
- ☐ Produced later in the day than the previous state.

**Fig. 5. Date unknown. (March 29, 1898 imputed date )**

- ☐ More horizontal shading on pinnacle furthest right.

(To be continued)

# De La Rue/Giori Test/Promotional “Notes”

## Part I

by BARBARA R. MUELLER, NLG

**A**T THE 1986 American Numismatic Association convention in Milwaukee, our Society sponsored a lecture/meeting featuring a slide presentation of colorful test or promotional “notes.” Among them was a number originating with the De La Rue/Giori group of European security printers and printing machinery manufacturers. Because of the interest evinced in these items, we are recording here the details in a sort of rudimentary catalog, hoping to add to it with the help of our readers.

In *Journal* 149, (Winter 1981), John Humphries wrote about “The Definitions of Essay, Proof and Specimen Notes; including Cancelled, Unissued, and Unfinished Notes; and Samples.” He included promotional notes in the “Sample” category with the following explanation: “Some Sample notes may have designs that were never intended for Circulation notes, having the name of a fictitious issuing authority or place, or even substituting the name of the printer for the issuing authority. A few of these may occur without any texts. Sample notes are nothing but advertising literature and should be valued as such.” He does not specifically mention test notes.

Despite this assessment, the colorful, modern test and promotional notes do have a definite collector appeal, as shown by the substantial prices they command on the market. This appeal is much like that of stamp essays—the intrigue of what might have or could have been, the attraction of graphic capabilities freed from official governmental restrictions.

The names of De La Rue and Giori are household ones to philatelists as well as syngraphists. The former is the well known British security printer; its first postage stamp was the 4d 1855 of Great Britain. (Figure 1 shows two, attractive, stamp-like souvenir labels the firm produced for the 1955 centennial of its stamp printing activities; one of them pictures the founder, Thomas De La Rue.) Giori is the equally famous Italian/Swiss concern that produces presses for multicolor engraved product from a single plate at one impression. As a group De La Rue/Giori produces printing machinery. De La Rue alone prints paper currency, too, but Giori does not.

Although De La Rue has absorbed both Waterlows and Bradbury, Wilkinson (see *Journal* 172), it no longer is a force in stamp printing. After post-World War II excursions into business unrelated to security printing, it has returned to its original field of expertise. Edgar Lewy, writing in *Linn’s Stamp News*, Jan. 13, 1986, reported that it is fast phasing out stamps other than some fiscals and what it still produces comes from a plant in Bogota, Colombia. However, it is going into other types of security materials such as credit cards, passports, and various types of personal identity documentation.

The first two specimens shown here test or demonstrate the “De La Rue Instruments Limited” ancillary products. Figure 2 is a plain green intaglio test note (plainly identified as such), the same on both sides,  $6 \times 2\frac{1}{2}$  inches. It features at the corners white line machine engraving. One side has a faint vertical impression at the right of a purple numeral overprint somewhat similar to the kind produced by a cash register device. The source of this item stated that only seven are known, but as with all quantities given herein, this figure must be treated with skepticism.

Figures 3a and 3b show a  $5\frac{3}{4} \times 2\frac{7}{8}$  inch piece with different designs front face and back. In bank note green and a pale pinkish tint, the face has a faint violet SPECIMEN underprint running diagonally bottom to top at the center. The back features a helmeted Athena





Figure 1.

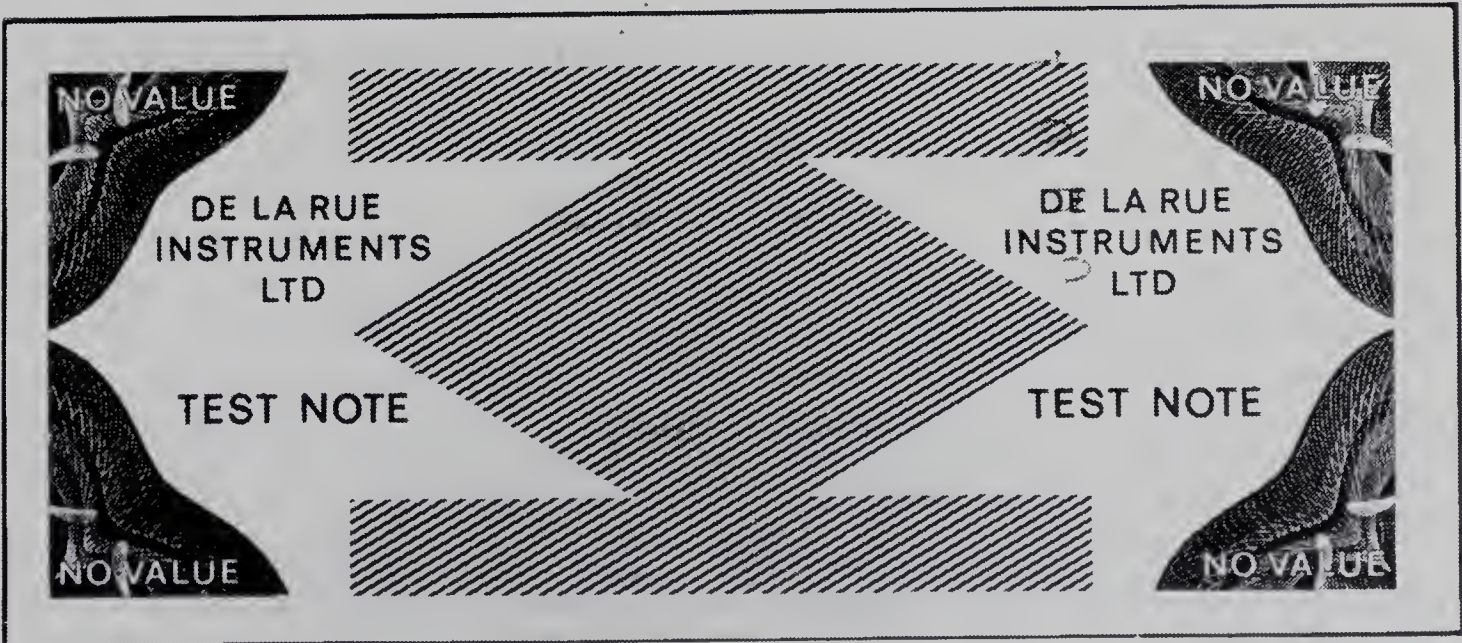


Figure 2.





Figure 3a.



Figure 3b.

looking down in an oval surrounded by typical machine engraving. This seems to be more of a promotional piece than a test note for "banknote & paper counting machines."

Dating of these De La Rue Instruments pieces is uncertain. Probably they pre-date any association with Giori and indeed may be pre-World War II, since on Figure 3a the address of 110 Bunhill Row in London is given. This is the famous address of the plant that was bombed-out in Hitler's blitz.

The third item shown in Figures 4a and 4b is more in the nature of an advertising piece, with an inscription indicating it may have been used as a tour pass. This large,  $7\frac{3}{4} \times 3\frac{1}{2}$  inch, lithographed piece from De La Rue Giori S.A. is denominated "one pass." On the face it depicts Shakespeare; on the back is a depiction of a building in Lausanne, Switzer-





Figure 4a.



Figure 4b.

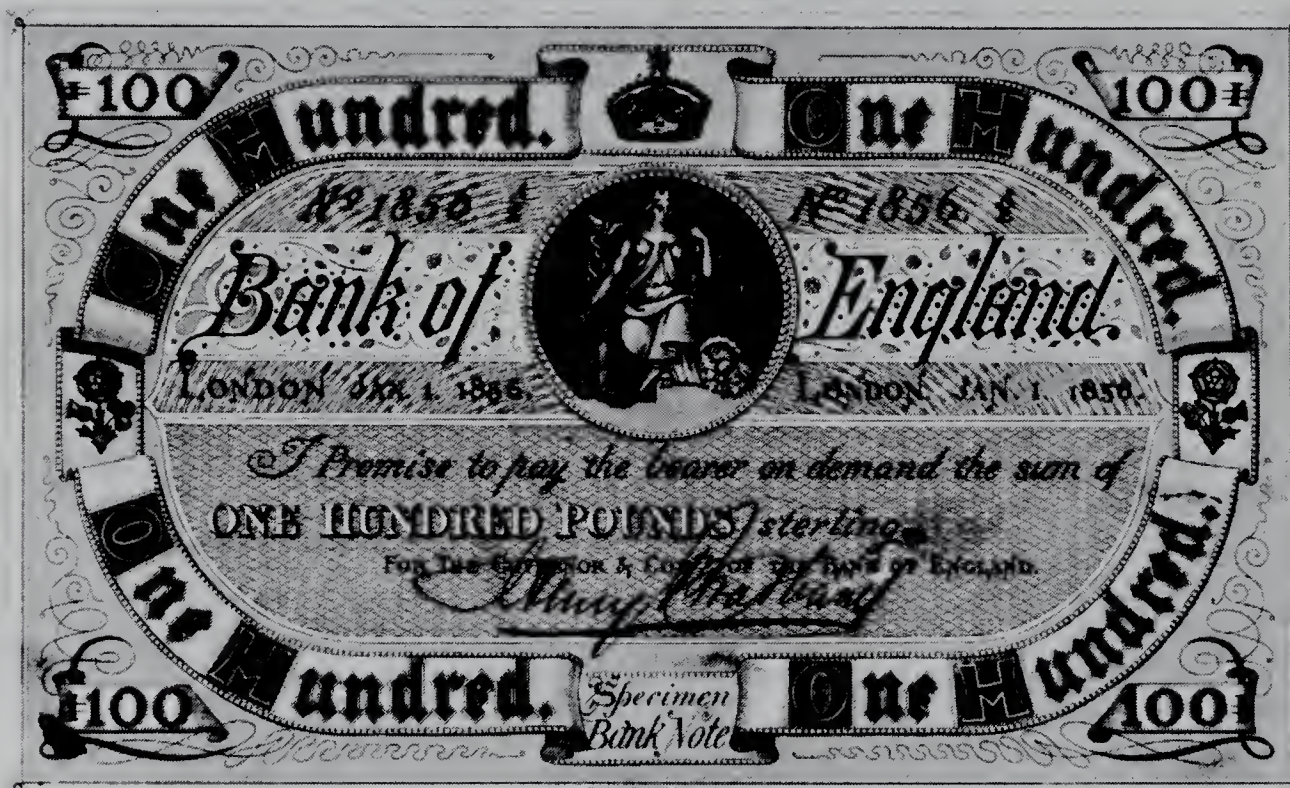
land (the firm's facilities?). The object of this piece was to publicize the "Super Simultan" process which involved a dry offset press capable of applying as many as three inks on one side and two on the other, with all kinds of combinations possible for background tints. Colors are in the purple-pink-magenta range. At the left face and right back are what appear to be drama masks behind a stage-like proscenium. This is a "see-through" security device. About a hundred of the "passes" are said to exist.

The other notes shown at Milwaukee were all variations on one theme—mules which show Alexander Pushkin on the face and the "Queen of Spades" (scenes from the author's life and work) on the back, together with intricate but nonsense Cyrillic legends and the De La Rue Giori imprint. Because of the subtle differences among each of the three types, they will be treated as a unit in part II of this feature. Also, these mules are said to be described in detail in a non-numismatic coffee table type book on the art of paper currency which should be at hand for reference for the writing of Part II.



### References

- The Brotherhood of Money, The Secret World of Bank Note Printers*, by Murray Teigh Bloom, BNR Press, Port Clinton, Ohio, 1983. (This is a fascinating, story-like book with an amazing collection of "inside" facts scattered throughout the narrative.)
- The Giori Press*, by George W. Brett, Bureau Issues Association, West Somerville, Mass. 1961. (This is an in-depth, technical explanation of the operation of the Giori-method multicolor line engraved [intaglio] printing process with special emphasis on its use by the U.S. Bureau of Engraving and Printing beginning in 1957.)



Bradbury & Evans, Bank Note Engravers & Printers, Whitefriars, London

### Bradbury Bank Note Essay

Somewhat related to the article on the dispersal of the Bradbury, Wilkinson bank note archives in *Journal* 172, fourth quarter 1986, pages 163-166, is the following essay which was offered at a Stanley Gibbons auction sale of May 21, 1981. The auctioneer's description is as follows:

**Unadopted Essay:** 100 Pounds, London, 1st Jan. 1856, designed by John Leighton, F.S.A. and produced in black on unwatermarked paper by Bradbury & Evans. Entitled "Henry Bradbury's Specimen of a Complex Bank Note" and with his printed signature. The note has five holes with thin areas around them caused by having been removed from mounts, there are also two edge tears, otherwise clean and fresh. Fine.

From the illustration here, which has been derived from the sale catalog, the title of the note may not be visible, printed as it is in delicate italic type in the white margin above the note design. Leighton's imprint is centered just below the main outer frame line, while below it, in the lower white margin, is the other imprint—"Bradbury & Evans, Bank Note Engravers & Printers, Whitefriars, London."



## Essays & Proofs at the Sale of the Robert Pratt Newfoundland Pence Issues Collection

On October 21, 1986 Harmers of London sold the prize-winning collection of the "pence" issues of Newfoundland formed by EPS First Vice-President Robert H. Pratt. The following lots are of special essay/proof interest: (Descriptions from the auctioneer's catalog; prices in pounds sterling.)

|     |   | Est.  | Realized |
|-----|---|-------|----------|
| 1 P | 1856 Perkins, Bacon colour trials; blank dies of the New South Wales diadem design in 3 panes of 6, on wove paper mounted on laid paper showing "NSON" and "856" of the papermaker's wmk., inscribed in ms. "Collonial(sic) Stamp Colrs./September 22/56". Printed in the 3 colours of the 1857 issue: brown-purple (1d., 5d.), green (3d.), scarlet-vermillion (other values). The Newfoundland stamps were printed on September 27th 1856; no other Colonial stamps were printed until the red Trinidad stamps on November 22nd. The trial sheet has a few small stains at places. Most interesting and almost certainly unique. Also included with the trials is a letter dated 6th April 1859 from John Lever, head of the Atlantic Royal Steam Navigation Co. (otherwise known as the Galway or Lever line). The letter is written on laid paper which is identical to that upon which the trial colours are mounted, and to the paper upon which the 1/- orange-vermillion on laid paper was printed (see lot 158). From the 2 pieces the watermark has been reconstructed as "JOYNSON/1856". The trial sheet, Ex. Harris . . . . . | £1500 | £1705    |

### THE DIE PROOFS

|      |   |     |     |
|------|---|-----|-----|
| 2 P  | 1d., Die Proof in black on India paper on sunk card, 43mm. × 50mm., a few slight stains at top. Rare . . . . .  | 350 | 550 |
| 3 P  | 1d., Die Proof in black on yellowish wove paper, 34mm. × 44mm., fine. . . . .   | 200 | 286 |
| 4 P  | 1d., Die Proof in black on soft fibrous yellowish paper, 1mm. margins, fine . . . . .<br><i>The large 1d. Die Proof is the largest known. The very few that exist (not more than 4), are all cut-down to varying degrees.</i> | 150 | 187 |
| 5 P  | 2d., Die Proof in black on India paper on card, 25mm. × 31mm., a little soiled. Rare . . . . .  | 250 | 440 |
| 6 P  | 2d., an example of the 1929 Die Proof in black on wove paper, 60mm. × 70mm., showing complete die sinking . . . . .<br><i>The small contemporary Die Proof of the 2d. is the largest Col. Pratt reported he could find.</i>   | 200 | 209 |
| 7 E  | 3d., Die I, slanting "3" at left, Die Essay in black on thick yellowish paper, even margins, fine . . . . .<br><i>The only recorded example.</i>  | 250 | 462 |
| 8 E  | 3d., Die II, Die Essay in black on yellowish paper affixed to triangular card, fine . . . . .<br><i>Not more than three of the Die II essay exist.</i>  | 150 | 165 |
| 9 P  | 4d., Die Proof in black on India paper on card, 55mm. × 67mm., showing complete die sinking, slight buckling of India paper at right, but fine. Rare. Ex. Glassco . . . . .<br><i>This 4d. Die Proof is unique.</i>           | 350 | 632 |
| 10 P | 5d., Die Proof in black on India paper on card, 26mm. × 27mm. fine. Rare . . . . .  | 250 | 352 |
| 11 P | 5d., Die Proof in black on yellowish paper affixed to card, fine. . . . .   | 150 | 154 |
| 12 P | 6d., Die Proof in black on India paper on card, 50mm. × 70mm., showing the complete Die sinking, uncleared lines, etc., slight surface abrasion to the India paper at right but fine and rare. Ex Borden . . . .              | 350 | 407 |

|      |   |     |     |
|------|---|-----|-----|
| 13 P | 6½d., Die Proof in black on India paper on card, 80mm. × 70mm., showing the complete die sinking, a few small stain spots but fine.<br>Rare ..... | 350 | 440 |
| 14 P | 6½d., Die Proof in black on yellowish paper affixed to card, fine .....   | 150 | 132 |
| 15 P | 8d., Die Proof in black on India paper on card, 39mm. × 46mm., fine.<br>Rare .....  | 350 | 429 |
| 16 P | 8d., Die Proof in black on yellowish paper affixed to card, fine. Ex. Glassco .....   | 150 | 132 |
| 17 E | 1/-, the Die essay in black on India, 1mm.-1½mm. margins a little thinned, small marginal tear at top, otherwise fine, scarce .....               | 125 | 209 |
|      | <i>This essay is one of three known.</i>  |     |     |
| 18 P | 1/-, Die Proof in black on India paper on card, 50mm. × 67mm. showing the complete die sinking, a trifle soiled but fine. Rare. Ex. Denton .....  | 350 | 577 |
|      | <i>There are two large Die Proofs of the 1/- remaining.</i>   |     |     |
| 19 P | 1/-, Die Proof in black on India paper, 2½mm.-3mm. margins, a few stains, trace of thinning, otherwise fine .....                                 | 100 | 121 |
|      | <i>All of the Die Proofs are quite rare, especially when full proofs with the complete outline of the Die Block, as noted appropriately.</i>      |     |     |

### THE PLATE PROOFS

Unless otherwise stated, all are in black on thick card.

|      |   |     |     |
|------|---|-----|-----|
| 20 P | 1d., 2d., 3d., 4d., 5d., 6d., 6½d., 8d., 1/-, three are marginal, a few small stains at places but fine. ....   | 300 | 418 |
| 21 P | 1d., a large-margined block of 4, lower pair creased, otherwise fine. ....  | 80  | 99  |
| 22 P | 1d., on greyish wove paper, large margins, fine. ....   | 44  | 77  |
| 23 P | 1d., a Proof or colour trial in orange on Stacey Wise paper, large margins. ....<br><i>One other copy of the 1d. in orange was seen in the Dan. Meyerson collection, its whereabouts not now known.</i> | 50  | 126 |
| 24 P | 2d., a fine large-margined horizontal pair. ....  | 60  | 82  |
| 25 P | 2d., a block of 4 from lower-left corner of sheet, inscribed in ms. on lower margin "Septr 15th/56", large margins other sides, a trifle soiled. Rare .....   | 300 | 407 |
| 26 P | 3d., a fine large-margined pair. ....   | 50  | 71  |
| 27 P | 3d., a large-margined triangular block of 4, a trifle creased at lower corners but fine. ....   | 100 | 253 |
| 28 P | 3d., another block but rectangular, large margins, a little stained. ....   | 60  | 132 |
| 29 P | 3d., on yellowish paper affixed to card, fine. This Proof is on similar paper and is mounted on similar card to that found on the record book Die Proofs .....  | 50  | 50  |
| 30 P | 3d., on greyish-wove paper, large margins, fine but for small stain .....   | 40  | 44  |
| 31 P | 4d., a fine large-margined horizontal pair. ....  | 60  | 82  |
| 32 P | 4d., a large-margined block of 4, a few stains at top-left, otherwise fine. Rare. Ex. Harris .....  | 200 | 242 |
| 33 P | 5d., a vertical pair from corner of sheet, slightly thinned and stained at top, otherwise fine. Ex Dale-Lichtenstein. ....  | 35  | 30  |
| 34 P | 5d., a fine large-margined block of 4. Ex. Willen .....   | 100 | 330 |
| 35 P | 6d., a large-margined block of 4, a few stains, otherwise fine. Rare. Ex. Glassco .....   | 200 | 176 |
| 36 P | 6½d., a fine large-margined horizontal pair. ....   | 60  | 104 |
| 37 P | 6½d., a large-margined block of 4, a few small stains, otherwise fine. Rare. ....   | 200 | 187 |
| 38 P | 8d., a fine block of 4 with large margins, scarce. ....   | 150 | 286 |
| 39 P | 1/-, large margins, trace of a few stains but fine. ....  | 30  | 50  |
| 40 P | 1/-, a large margined horizontal pair, a little stained at right. ....  | 60  | 93  |



|   |     |     |
|---|-----|-----|
| 41 P 1/-, a block of 4 from top-left corner of sheet, ms. "Rose Ink", "100 sheets" in margin at left, small stains, otherwise fine. Rare. Ex Harris . . . . . | 250 | 440 |
|---|-----|-----|

*Only one sheet of each value was printed in Proof form. Therefore the number of Plate Proofs remaining would be the number of stamps to a sheet. As far as can be determined only one complete set of Plate Proofs in blocks of four can exist. There are several values, notably the 8d. and 1/- which are known to have two blocks of four remaining. Pairs are equally scarce.*

## More Vintage Auctions

### Essays and Proofs from the H.E. Deats Collection

Sold by New England Stamp Co., Feb. 23, 1906, Walter S. Scott, Auctioneer

The extensive collection of auction catalogs in the Bierman Philatelic Library has yielded the following lots of essay/proof interest offered at an auction held at the Collectors Club, then at 24 W. 26th St., New York.

The description of the lots is of special interest because of the high level of knowledge about U.S. essays and proofs already apparent in the philatelic community in the first decade of the 20th century. Dr. Bierman points out that the lots in this sale show that as early as 1906 Atlanta trial color proofs were available (lots 319-320) prior to the acquisition of them by the Earl of Crawford. "There is little doubt in my mind that Deats acquired his own examples from (Henry) Mandel but whether from the sale of Mandel's property at the William Alexander Smith sale of 1903 through J.W. Scott or directly from Mandel cannot be determined."

Our thanks to Dr. Bierman for his continuing effort to make available to *Journal* readers the wealth of information contained in early auction catalogs.

#### POSTAL PROOFS AND ESSAYS

319. Artist's proofs of the 5c 1847, on bond paper, in five different colors, black, green, red, brown and blue.
320. The same set of the 10c, 1847, also in the same five colors.
321. Finished proofs in color of the 12c, 1867, grill, two copies, black on yellow and black on lilac, both on laid paper.
322. Two more copies of the same stamp, printed brown on yellow and salmon laid paper.
323. Two more copies, printed in blue on gray and salmon laid paper.
324. Two more printed in green on salmon and brown on buff, laid paper.
325. Two more, green on lilac and green on salmon, laid paper.
326. Rare set of 103 die proofs printed by the Continental Bank Note Co., comprising the 1873 postage set, (from the retouched dies of the National Bank Note Co.) also the Departments complete. Each proof is on India paper, mounted on a large card about 9×5½ inches. By means of a linen hinge on each card, the entire set has been substantially bound into a book, with dark red leather binding, gold edges, and finish, and gold title on the back, forming a beautiful volume. At the prices usually brought by mounted India proofs, (from \$2.00 each up), this set in loose form would amount to considerably over \$200.00, and we have known a similar bound set to bring \$250.00.
327. Full set (17) Columbian die proofs on India paper, mounted on cardboard.
328. Full set (17) Columbian die proofs, printed on cardboard, about 145mm. square. Excessively rare on cardboard, very few sets being known.
329. 1894, India die proofs, mounted on card, (not regular proofs, but trial, being different shades,) 3 shades of the 1c, much rarer than the regular proofs.

330. 1894, the same as above, three shades of the 2c.
331. Ditto, 2 other shades of the 2c, different from the above lot.
332. Same as the above, two shades of the 3c.
333. 1895 Newspaper, India die proofs of the 10, 25 and 50c black.
334. Proofs on bond paper of the American Letter Mail Co., 20 for \$1.00, five colors, black, red, green, brown and blue.
335. The same of Bloods Penny Post, Philadelphia.
336. Horizontal pairs of the 5 and 10c, Metropolitan Errand and Carrier Express Co., on the same paper and in the same colors, ten stamps in all.
337. Metropolitan Errand and Carrier Express Co., 20c, in the same colors and on the same paper.
338. Rare Essays of 10c stamp in claret and lilac. Liberty Head to left with flowing hair, X in all four corners.
339. Essays of the 3c stamp, head of Washington to left, U.S. Postage above, and Three cents at bottom, printed on thin bond paper, in the five trial colors.
340. A similar lot to the above, U.S. Postage at top, Three Cents at bottom, head of Washington, to right, printed on the same paper and in the same colors.
341. Essays of the Albany stamp, head to left, Postage at top, Five Cents at bottom, Albany at left and Office at right, also printed on the same paper and in the same colors.
342. A similar design, without the side labels, U.S. Postage at top, and Three Cents at bottom.
343. Another lot, head of Washington to left, Postage at top, Three Cents at bottom in curved labels, U.S. 3. 3. in corners, same paper and colors.
344. Head of Washington, three quarter face in circle, inscription at top U.S. Postage, beneath Three Cents, surrounded by a scalloped oval, the same paper and colors.
345. Large figure 3 in center, Postage above, Cents below, the lettering and figure being on a horizontal lathe work design with scalloped edges, same colors and paper.
346. A duplicate of the above lot, excepting the figure 3 is between the letters U. and S.
347. India die proofs of an essay, head of Washington to left, U.S. postage above, Three Cents below, in a scalloped oval, same trial colors as above.
348. A similar lot to the above, but the white line surrounding the head is missing.
349. India die proofs, head of Washington to left, American Bank Note, at top, Company, New York, at bottom, A.B.N. Co. at corners, in the same trial colors.
350. India proof of the essay of the 24c black, 1869, with small figures at bottom, very rare.
351. Rare essay, (about 1870), of the 10c U.S. Postage, head of Jefferson to left in oval, U.S. at top corners, U.S. Postage in curved label under head, and figure 10 at bottom.  
Hawaiian India Die Proofs mounted on Card.
352. 1864, 1c purple, 2c vermilion and 5c blue.
353. 1864, 6c blue green, 18c rose.
354. 1864, 2c brown, and 12c black.

### Interested in EPJ Back Issues?

See page 41 of this issue for detailed information on how to avail yourself of the Society's effort to make available to its members many back issues of its valuable *JOURNAL*.



*International Plate Printers, Die Stampers  
and Engravers Union of North America*

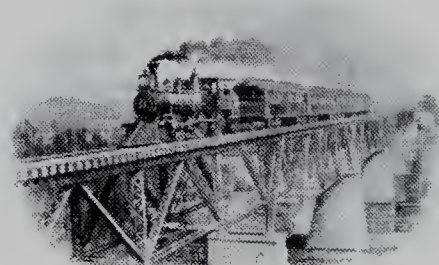
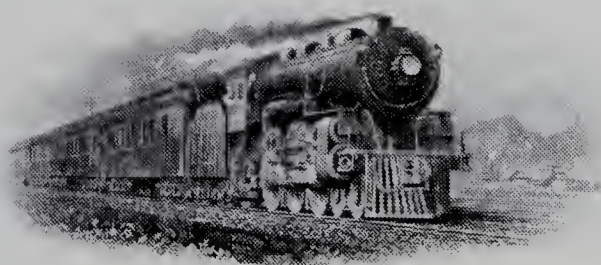
82ND CONVENTION



MAY 3-9, 1987



PHILADELPHIA, PA



## 1987 "Union" Souvenir Cards Feature Railroad Theme Engravings

The International Plate Printers, Die Stampers and Engravers Union of North America has issued a set of engraved souvenir cards in a limited edition to commemorate its 82nd biennial convention May 3-9, 1987, in Philadelphia, Pa. The international union has issued souvenir cards in conjunction with its biennial conventions regularly in recent years. An engraved American bald eagle was depicted on a 1985 card for the Ottawa, Canada meeting. A \$1 North Berwick Bank currency note was the featured engraving on a 1983 card issued to honor the New York convention.

Each of the two cards in the 1987 souvenir set features three vignettes of vintage steam or diesel locomotives and trains. Both cards are entirely intaglio printed from steel engraved plates. The six train engravings have appeared on security documents before. The master dies were crafted by engravers of several bank note companies. The original engravings are from the archives of the Security, Columbian and U.S. Banknote Companies.

Both 8×10-inch souvenir cards are printed on cream parchment deed stock in two colors. The title of both cards is printed in two lines of script and reads "International Plate Printers, Die Stampers and Engravers Union of North America." "82ND CONVENTION, MAY 3-9, 1987, PHILADELPHIA, PA," interspaced by two union seals, is printed in one line of block lettering below the title on each card. All script, lettering and the union logos are printed in black.

Three train engravings on one card are printed in blue and the three on the second card are in brown. Four passes through a hand-fed intaglio press were required to print each card in the set, one pass for each of the vignettes and one pass to print all lettering and union seals.



The two union logos, Philadelphia Local No. 1 on the left and Washington Local No. 2 on the right, demonstrate the cooperative efforts of the U.S. banknote printers hosting the 82nd convention and of the Bureau of Engraving and Printing craftsmen producing the souvenir card set. It will be the first time two different union seals have appeared on an International Plate Printers souvenir card.

An information letter from the convention organizing committee accompanies each set of cards. It reads in part: "The International takes great pride in the skills and expertise of its members and strives to increase the public's awareness of the beauty and uniqueness of the art of steel engraving and intaglio printing, our livelihood."

Two thousand sets of cards were printed. Souvenir card collectors and connoisseurs of fine engravings may purchase the set by mail at \$12 per set postpaid.

The sets went on sale on March 15 and remained on sale until April 30. Collectors wishing to buy the set should make checks or money orders in U.S. dollars payable to International Plate Printers. Orders should be addressed to P.O. Box 44124, Washington, D.C. 20026. Allow three weeks for delivery.

The same printing plates employed to print the souvenir cards were also used to produce a 14×11-inch intaglio print featuring the six trains at the top and the identical lettering and logos as are on the souvenir cards at the bottom. The sheets are printed in black and will not be sold to the public. They will be distributed to delegates and guests attending the Printers Ball at the conclusion of the 82nd union convention.

Each of the train vignettes was first engraved for use on a security document. Several of the vignettes appeared later on non-security items. To encourage the study of the art of fine engraving, the plate printers sent a free set of cards to the first three collectors who wrote in

*International Plate Printers, Die Stumpers  
and Engravers Union of North America*

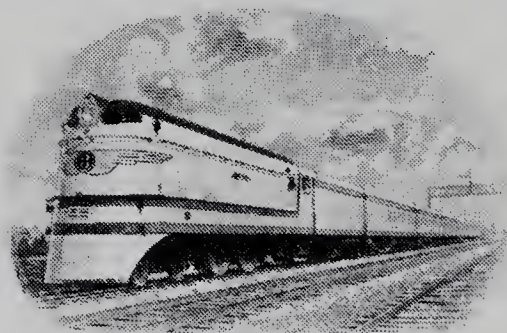
82ND CONVENTION



MAY 3 - 9, 1987



PHILADELPHIA, PA





with the correct information or data identifying the security documents on which the engravings first appeared.

After April 30, all unsold souvenir card sets, or a minimum of 400 sets, were blind embossed from rectangular embossing dies. Each card was sent through an intaglio die stamper twice to apply blind embossed inscriptions in the lower corners.

The embossed rectangle at the lower left reads "ROMPEX" in block letters with "May 8-10, 1987, Denver, CO" in two lines of smaller type below. At the lower right corner, the embossed text reads "BIA" in block letters with "Bureau Issues Association" below in two lines of smaller lettering.

The BIA is holding its annual convention this year in conjunction with the ROMPEX show, a World Series Class stamp exhibition. The embossed set of souvenir cards marks the occasion as the first BIA convention to be held in the West and may be purchased only during the ROMPEX show at the BIA society table. The sets will be sold on a first come, first served basis until the supply is exhausted. The price for the embossed set of cards is \$10 per set.

ROMPEX '87 is being held at the Sheraton Hotel, Denver Tech Center, Interstate 25 and Bellevue, Denver, CO.

Proceeds from the sale of all souvenir cards will be used to defray expenses of the 82nd union convention. The International Plate Printers will also make a cash donation to the BIA at the end of ROMPEX for handling the sale of both versions of the souvenir sets.



## Great Britain — Mystery or Bogus Essays?

In the April 9, 1986 Robson Lowe auction was a lot illustrated here and described thus:

1912-12 three essays of unknown origin or status incorporating the frame of the 1911 1/2d. and 1d. (2) with full face portraits of K.G.V (2) and Queen Mary used on separate pieces (21-8-11 and 10-10-12). Also a page from the *British Philatelist* of 1932 mentioning these essays.

This mystery lot brought the rather astounding sum of £345 in spite of its doubtful status. It would almost seem that someone was trying to perpetrate a philatelic pun by getting these fantasies properly cancelled in the mail stream.

## **“American Portraiture Upon Our Revenue Stamps” and Paper Currency**

(The following appeared under the byline of Robert S. Hatcher in *The Metropolitan Philatelist*, Vol. 1, 1890. The brief biographies are of interest to both stamp and paper money collectors.)

The recent demise of the Hon. James B. Beck, United States Senator from Kentucky, is a forcible reminder of that fact that those of the noted Americans who were at one time or another of prominence in the affairs of the United States Government, and whose features have adorned our various series of National internal revenue stamps, during their lifetime, have, during the past few years, sustained a noticeable decrease in their ranks by death.

The last of these men thus honored upon such of the nation's issues, to pass away before the late Kentucky senator, was Lieutenant-General Philip H. Sheridan. Beck's portrait was placed upon a stamp for rectified spirits, of the series of and issued in 1875, now of extreme rarity. The physiognomy of the gallant "Little Phil," attired in regulation uniform, was retained but a short time upon the six-ounce snuff stamp of fifteen years ago, owing to the agitation then taking place against the prevailing practice of placing portraits of living men upon the Federal securities; so his soldierly face yielded to the determined countenance of Thaddeus Stevens, deceased, though in every other respect this stamp remained unchanged.

Ex-President, General Ulysses S. Grant, died but a few years before Sheridan, and his familiar expression was conspicuous, in several varieties, upon stamps for tobacco, distilled spirits, cigars and wine, of the 1871, 1872 and 1875 series.

Another high official under this category, deceased in recent years, was the Hon. Morrison R. Waite, Chief Justice of the United States. The head of this exalted magistrate was engraved upon the twelve-and-a-half, twenty-five and fifty-cent cigar stamps of 1875, but, soon after, they were all replaced by others of identical design, bearing an engraving of the late William Pitt Fessenden.

The 1875 series of strip stamps for manufactured tobacco suffered quite a radical change soon after it appeared. The ounce variety of this set was engraved with the bust of General James A. Garfield (in civil dress) at that time a member of Congress from Ohio. This was speedily abolished, and its successor followed with a full face picture of General Zachary Taylor, in full regimentals. The two-ounce variety originally bore upon it the energetic likeness of William Orton, who was Commissioner of Internal Revenue for four months in 1865. When this stamp appeared, he was filling the position of president of the Western Union Telegraph Company, and died in that capacity at New York in 1878. His features were superseded in the next two-ounce stamp, by those of the "Sage of Monticello," Thomas Jefferson. The head on the four-ounce denomination of the same series was at first that of Hon. John W. Douglas, of Pennsylvania, who was Commissioner of Internal Revenue in 1870 and 1871. Quite recently he has been appointed by President Harrison, as one of the three Federal Commissioners of the District of Columbia. A late photograph of this gentleman, lying before me, shows that he looks just the same to-day as when he figured years ago in the government vignette, except that his only facial adornment—chin whiskers—have become snow-white since then.

His vignette was removed to make way for that of Hon. Salmon P. Chase, who had died a few years before, as Chief Justice of the United States. The next value of the series, eight ounces, came out with the benign and kindly countenance of the Hon. Lot M. Morrill, who, after having held the portfolio as Secretary of the Treasury, afterwards went "on the



road" as a commercial traveler, owing to financial reverses which he had sustained; he died, aged 70 years, in 1883. His smooth-shaven face was replaced by the beardless one of the dead President, Millard Fillmore.

Hon. Hugh McCulloch, ex-Secretary of the Treasury, now living in retirement on his Maryland farm near Washington, D.C., is portrayed upon two different one dollar beer stamps of 1871, and upon the sixty-pound tobacco stamps of 1872 and 1875.

Hon. Wm. A. Richardson, an ex-Secretary of the Treasury, and, since 1885, Chief Justice of the Court of Claims at Washington, embellishes the 1872 twenty-one pound tobacco stamp, which has become a prime rarity.

The shrewd features of Hon. John Sherman, who held the portfolio of United States Senator from Ohio, may be found upon our smallest snuff stamps—the half ounce of 1875—while its mate of the one-ounce denomination is graced with an excellent likeness of his present colleague, Hon. Henry L. Dawes, United States Senator from Massachusetts. After a short career, the head of Senator Sherman succumbed to that of President James Monroe, and that of Senator Dawes to the effigy of President James Madison.

Upon the four-ounce snuff stamp of this same issue at first figured the thoughtful countenance of Hon. George S. Boutwell, appointed from Massachusetts as Secretary of the Treasury in President Grant's cabinet, and today one of the leading members of the bar of Washington City. He also met the fate awaiting those who, for a short period, adorned this snuff series, and in turn gave way to the bald head of John Quincy Adams. The last and highest value of this same series, the sixteen ounces, had impressed upon it at the outset the bust of Hon. David K. Cartter, a few years since Chief Justice of the Supreme Court of the District of Columbia, but now greatly changed in appearance and much aged, living in retirement at Washington City. His bust in turn was made to go, and the succeeding stamp was of a similar design, but Andrew Jackson was given the place of honor instead.

The genial Iowan, Hon. W.W. Belknap, makes a handsome portrait, as the reader may observe, if fortunate enough to obtain a ten-pound snuff stamp of 1872. Since he retired from the Secretaryship of War, he has been engaged in practice of law at the National Capital.

The vignette of Gen. W.T. Sherman, brother of the senator and better known as "Old Tecumseh," latterly of St. Louis and New York City, has been made to do ornamental service upon as many different kinds of Uncle Sam's revenue stamps as his comrade in arms, U.S. Grant.

Hon. James Harlan is now well advanced in years, and does not closely resemble his portrait upon the eight-ounce tobacco stamps of 1871, which was taken while he was Secretary of the Treasury. He lives quietly at his comfortable home in Mount Pleasant, Iowa.

The Hon. Columbus Delano, Commissioner of Internal Revenue in 1869, and Secretary of the Interior from 1870 to 1875, and now one of the trustees of Kenyon College, and a resident of Gambier, O., figured in this portrait gallery on tobacco and cigar stamps in 1872.

Francis E. Spinner, Treasurer of the United States during the war and known as the "Watchdog of the Treasury," and celebrated for his characteristic signature, which was engraved in fac-simile for many years upon the U.S. Treasury notes, beams upon the observer with a genial smile from the fifty-pound distilled spirits stamp of 1868. It is the same vignette portrait that was placed upon the fifty-cent fractional currency notes formerly in circulation and of which he was author and instigator. He is at present in feeble health, and spends much time in Florida.

The Hon. John J. Cisco, Assistant Treasurer of the United States at New York under the administration of Pierce, Buchanan and Lincoln, appeared upon a high value liquor stamp issued during the "sixties." He died in 1884. General John A. Dix, U.S.A., is also upon an early liquor stamp. His death occurred at New York in 1879.

Not mentioned in the original article, because he appeared on a 1940 stock transfer revenue, Scott RD86, type ST3, is Thomas Corwin. He was a Representative and Senator from Ohio, although he was born in Kentucky in 1794. Prior to holding these national offices, he served in the Ohio State House of Representatives. He resigned his U.S. Senate seat to accept President Fillmore's appointment as Secretary of the Treasury (July 23, 1850 to March 7, 1853). Subsequently he served again in Congress and later was appointed by Lincoln as Minister to Mexico (1861-1864). He died in December 1865.

## **Mortimer Neinken Was Also a Numismatist**

Personalities as well as objects can form the bond between philately and numismatics, or more specifically, syngraphics. One such person was the late Mortimer Neinken, the greatly respected expert in the field of the U.S. 1851 classics, and patron of The Philatelic Foundation. Important sections on essays and proofs are included in his massive work on the U.S. one cent 1851-61 stamps.

Thus, it should be no surprise for philatelists to learn that "Mort" also possessed important paper currency and coin collections. Moreover, he generously donated them to the National Numismatic Collection in the Smithsonian Institution. What is surprising is the lack of reportage on this fact in the philatelic press. For that matter, the numismatic press only recently revealed Neinken's generosity in an article written for *Coin World*, July 2, 1986 edition, by Elvira Clain-Stefanelli, curator of the Smithsonian collections. (This article, in turn, was reprinted from "Perspectives in Numismatics," published in 1986 by the Chicago Coin Club.)

Mrs. Clain-Stefanelli began by stating that "Mr. Neinken, though basically a philatelist devoting his free time to philatelic research and authoring studies on United States stamps, nevertheless became one of our great supporters." She went on to say that there is scarcely any numismatic section, from ancient Greek, Roman and Judaeen coins to European paper money, especially world emergency issues, on which Mort did not leave a significant mark. For almost two decades his donations flowed in regularly. They included two famous world paper money collections assembled by two noted Austrian collectors. In this grouping of more than a hundred thousand paper notes there was a comprehensive collection of Austrian notes, financial documents, and monetary regulations covering the period from the 18th to the 20th century. The curator pointed out the extremely rare note issued during the Austrian siege of Osoppo in northern Italy in 1848, a fine set of French assignats of the period of the French Revolution, notes of the notorious "Mississippi Bubble" issued in Paris by John Law in 1720, and prisoner of war and concentration camp issues. There was also a receipt for a bond of one million dollars signed in 1782 by David Rittenhouse, first Director of the U.S. Mint.

Mrs. Clain-Stefanelli remarked that she used to consult Mort quite frequently. The one time she was unable to make an appointed call, she was told by his secretary, when she finally placed the call, that he had just passed away the day before, and the secretary said, "He had waited for your call, he told me to put you on although he did not feel well."



## “Stamps at the Atlanta Exhibition”

(An article under this title appeared in *The American Journal of Philately*, Vol. VIII, December 1895 issue and is reprinted here through the courtesy of Dr. Stanley Bierman. The references to proofs displayed are significant.)

BY JOS. S. RICH.

Although the exhibition at Atlanta is not making quite the stir which that held in Chicago in 1893 did, still there are many things of interest to Philatelists to be seen there. In at least two of the buildings stamps are on exhibition. The collections on view in the Government Building are worthy of more than passing notice, and I shall attempt to give a list of those to be seen there. Contrary to the usual custom the Treasury Department has a rather fine exhibit of both Postage and Revenue stamps, including the Special Tax stamps, which I believe, have never been on view before. In a set of swinging frames are full sheets of unperforated cardboard proofs of the

Periodical Stamps of 1894.

1, 2, 5, 10, 25 and 50c

2, 5, 10, 20, 50 and \$1.00

Postage Stamps, series of 1894.

Sheet of 200, 1c

Sheet of 400, 2c (third type)

Sheets of 200, 8c, 10, 15, 50c and \$1.00, \$2.00 and \$5.00

Sheets of 200, 5, 6, 3, 4c

Sheets of 400, 10c

Sheets of 200, 1, 2, 3, 5, 10, 30 and 50c Postage Due

Sheet of 200, Special Delivery.

Revenue Stamps.

Sheet of 200, Playing Card, red and blue

There are several large frames, most of which are divided into three panes, and in the order in which they are seen contain the following:

Frame 1, Bank Notes, Revenue stamps for Liquors, Meat Inspection, Cigarettes, Cigars, Tobacco, Snuff, Custom House.

Frame 2, Stamps for the collection of Taxes on Rectified Spirits, Wholesale Liquor Dealers, Imported Spirits.

Frame 3, Pane 1—Distilled Spirits, Wines, Fermented Liquor, Oleomargarine.

Pane 2—Commissioners of Internal Revenue 1862-93.

Pane 3—Special Tax for Manufacturers of Oleomargarine, Brewers, Retail Liquor Dealers.

Frame 4, Pane 1—Tobacco and Snuff.

Pane 2—Distilled Spirits.

Pane 3—Cigars, Cigarettes, Prepared Smoking Opium, and Certificate of Registry.

The exhibit in the Post Office Department of the Government Building, while not so extensive in the variety of exhibits relating to the transportation of the mails, is still more complete than that of Chicago in the matter of stamps exhibited. The frame prepared by the American Bank Note Co., and exhibited at the World's Columbian Exposition and which attracted so much attention there, occupies a prominent place here. The U.S. frames are very complete, especially those of the Envelopes, of which there are four:

Envelopes of U.S., 1853-1870.

Envelopes of U.S., 1870-74.

Envelopes of U.S., 1874-90.

Envelopes of U.S., 1890.

There are frames containing full sheets of Cardboard Proofs, unperforated, of all the values of the current issue, including all the Due stamps and Periodical stamps from 1c to \$1.00.

Frame of U.S. Official Envelopes of the Post Office Department 1893- (Penalty Envelopes).

Frame of Postal Cards of the U.S. of America (as exhibited at the Columbian Exposition).

Three frames of "Blinds."

All the frames of foreign countries, forming the collection of U.S. Post Office Department and exhibited at the World's Columbian Exposition, are here arranged in a group on one wall and can be much more easily seen than at Chicago.

There is a special frame of Japan containing a few of their issues since 1872.

In a case together with articles which have been sent through the mails, but which are unmailable, are several sheets of Mexican Provisional stamps, including about 20 Guadalajara, Campeche, Chiapas, Patzcuaro and Zacatecas.

Besides these two separate collections of stamps exhibited by the Government there are in a small but highly important structure known as the "Confederate Relics" Building a miscellaneous lot of Confederate States stamps, some on the original letters and some lying loosely in glass cases, and in the Annex to the Industrial Arts Building may be seen two frames of stamps, one containing specimens of the issues of Central and South American States, and the other envelopes from every quarter of the globe with stamps affixed. The first exhibited by the SCOTT STAMP & COIN CO., L'D., and the other by Mess. Flint, Eddy & Co., both of New York City.

In this connection I cannot refrain from relating a slight incident in reference to stamps. Having mentioned the fine exhibit in the Government Building to an acquaintance at the hotel, he asked me whether I had seen the two stamps, one valued at \$1,000 and the other at \$3,000 which were to be seen there. I made a special trip to get a glimpse of these rarities, and the official in charge coolly informed me that they were there, but it was against the rules to point them out, as their safety depended on their not being known. I claim to know \$3,000 stamps when I see them. Which are they?

## Proper Terminology—Freak or "Spoilage"?

An undated clipping from the letters to the editor page in *Linn's Stamp News* has been submitted to throw light on some disputed philatelic terminology. Henry Nowak of Scottsdale, Arizona, the writer of the letter, makes these pertinent observations:

"As a retired high-speed news and magazine printing pressman and also a stamp collector for many years, I almost flip every time I see the word 'freak' in connection with the hobby . . . The word 'error' has been with the hobby since its beginning. The word 'freak' is recent, and should be changed to 'spoilage,' a term I learned many years ago in the printing trade.

"Any kind of printing item that does not match the customer approved proof is spoilage and thrown away. It by no means is a freak, and the customer will not pay for it."

Note the reference to matching the customer approved *proof*, pointing out one of the reasons for the existence of proofs of any type of printed matter.



## 19th Century Bank Note Printing Machinery Manufacture and Alleged Smuggling

The following clippings of newspaper reports from the files of a deceased EPS member shed some fascinating sidelights on the security printing business in the late 19th century. The first is a short item from the *New York World*, May 17, 1885, headlined "Smuggling Machinery Into Canada" under the dateline Montreal:

The local customs authorities yesterday seized some costly machinery, imported from New York, and fraudulently entered free as personal effects of an immigrant coming into Canada to reside. The machinery was found in the establishment of the Canada Bank Company here, and consists of a geometric lathe and press for printing bills of Canadian banks. The company was lately incorporated by Parliament. The machinery is valued by customs assessors at \$10,000, on which there is 35 per cent. duty. A mechanic who came with the machinery claimed it as his own property, taking an oath that the articles were as described in the entry. The Government is likely to confiscate the machinery, inflict a fine and prosecute the mechanic for perjury, but he has disappeared.

Then on May 22, 1885, a much longer report on the alleged smuggling, without dateline, appeared in the *World*:

### SMUGGLED INTO CANADA.

#### DOMINION DETECTIVES PAY A VISIT TO NEW YORK.

##### How the British-American Bank Note Company Got the Advantage Over a Business Rival— A Geometric Press on which No Duty was Paid Causes the Trouble.

Canadian detectives have been working very mysteriously in New York for the past few days. Their mission here it is understood was to discover if possible who was responsible for the smuggling of expensive bank note machinery into Montreal which was seized Saturday last. Information was published exclusively in THE WORLD a few days ago that the Canadian Customs officers had barely escaped being outwitted by a New York man. He had taken into the Dominion the most important part of a plant for a bank note concern, and attempted to avoid the payment of duties on it. It was passed through the Canadian Custom-House without the payment of a cent of duty, as it was represented to be the personal effects of a settler going into the country to reside.

The machinery was found in the establishment of the Canada Bank Note Company, which recently began operations in Montreal. It consisted of a geometric lathe, a complicated piece of mechanism for making the dies for the scroll work on the reverse side of bank notes and a transfer press with which the lathe cuttings are reproduced, joined together and transferred to the plates from which the bank notes are printed. The "immigrant" also took in dies, plates and vignettes which were not entered at all. The value of the property was estimated at \$10,000, on which there is a duty of 35 per cent.

Deputy Collector O'Hara, of the Montreal Custom-House, seized the property until the Department in Ottawa could take action on the case.

The officers were unable to discover the mechanic who brought it in, as he disappeared about the time the seizure was made. There is a heavy penalty imposed for making fraudulent entries, and in this case it is claimed the accused is liable to prosecution for perjury, as he swore to articles which were not dutiable.

It is alleged that Charles Dickinson, who resided in this city until recently, is the man whom the detectives are searching for. He has been connected with the American Bank Note Company from boyhood. As a geometric lathe and transfer press operator he had few equals in this country, and was regarded as a most skillful mechanic. He is thirty-five or forty years old.

An interesting story is told in relation to the discovery which led to the seizure of the machinery by the Canadian officials. There is a bitter rivalry between all the banknote companies doing business not only in the United States but in foreign countries. The high price of the plant and the great expense of making dies causes a large amount of capital to be sunk in the business. The more numerous the competitors for the limited amount of bank work to be done the smaller the returns on capital invested, and consequently all companies attempt to crowd out new rivals. The British American Bank-Note Company of Montreal has been established over a quarter of a century. During its existence it has practically enjoyed a monopoly of the business in Canada. Numerous attempts have been made to start companies in opposition to it, but such movements have invariably failed. A short time ago the Canadian Bank-Note Company was organized in Montreal by a party of New York gentlemen. It was incorporated by act of the Dominion Parliament. At the head of the new enterprise was William Smillie, who is well-known in this city.\* The British American Company did not look with favor on the new rival, and kept close watch of all its movements.

A geometric lathe is indispensable to a banknote company. There are not more than a dozen of them in this country and they were all manufactured in Newark, N.J. The demand for them is not very great and as it requires a long time to manufacture one they can easily be kept track of. This is done by all the companies, who keep posted as to the machinery used by their rivals.

After the Canadian Bank Note Company had been in existence a short time, the British American people found out that the farmer had a geometric lathe. About ten years ago, when a rival company started up, they made the discovery that the newcomers, who were from New York, had, it was alleged, tried to smuggle in a lathe, which was seized by the Government. It is reported that the British American Company expected that a similar scheme had been attempted by the Canadian Company. Inquiry at the Custom-House failed to show that any one had paid duties on a lathe. The attention of the officials was called to the fact that there was another lathe in the Dominion besides the one they owned and that it came from New Jersey. Clearly, it was subject to duties which had not been paid. Investigation by customs officials led to the disclosure of the fraudulent entry and seizure of the plant.

Stories are told of the close watch kept by bank-note companies on each other. By some of the wealthiest it is said corps of private detectives are employed, and it is well known that some have a very good knowledge of what is being done by their rivals. The number of skilled engravers competent to do nice bank-note work are comparatively few, and a record is kept of their movements.

It is impossible to tell whether the detectives who have been working up this particular case in New York are in the employ of the Canadian Government or of the British American Company. But they have, it is asserted, collected evidence necessary to prosecute the guilty parties when they are found. Dickinson, it is said, has been absent from home for several weeks, and is known to have gone to Canada.

Three shorter news items were pasted on the same page as the *World* clippings and are not identified as to source or date. Nevertheless, they yield information related to the *World* report, relating additional facts on the Newark machinery maker.

#### **Newark Skilled Workmanship.**

A few days ago a geometric lathe of the finest workmanship was sent away from the workshop of Mr. Chapman, No. 11 Mechanic street, which certainly deserves more than a passing mention as a production of Newark mechanic art. The machine, which was sent to the Franklin Engraving and Printing Company, New York, is a solid compact mass of splendidly finished parts in iron and steel, these parts having simple and easily understood motions, yet which are capable of being indefinitely changed. The work done by the machine is the most delicate tracery, that which we see of the most exquisite fineness in our national bank currency. It is the largest machine of the kind ever made, and cost months of labor, day and night. Its value is placed at \$5,000.



### Newark Skill.

A few days ago a piece of machinery was sent away from the workshop of Mr. Chapman, No. 11 Mechanic street, of which we cannot speak in too high terms of praise, and which, at the same time, cannot be properly described without a multiplicity of technical terms that would utterly confuse the ordinary reader unversed in the science of mechanics. Those who are so fortunate as to possess a modern specimen of our national paper currency, know that it is crowded with geometric figures of exceeding fineness and delicacy, and of many intricate patterns. Perhaps they never thought further than this, for modern art is so full of marvels that we soon cease to wonder over the most marvellous of them all, but it is doubtful whether, in the mechanical world, anything more beautiful exists than the machine by which this delicate tracery is effected. The portraits, figures, and buildings are, of course, the handiwork of man, and can be imitated, but the work of the machine cannot, for it is full of changes which stretch far away to the infinite.

This machine is a geometric lathe. It is a solid compact mass of splendidly finished parts in iron and steel, these parts having simple and easily understood motions yet which are capable, as we have said, of being indefinitely changed. A square bed plate works in conjunction with a circular "chuck," the square working on a square, that is in straight lines, and the chuck on a circle, and these double movements controlled and varied by various screws and mechanical appliances, will cause a suspended chisel to cut any series of figures, square, oval, circular, or combinations thereof, which the operator may desire. It is not necessary to describe these figures, for they can be seen on any bank bill. The upper surface of the chuck is full of holes, and the plate to be cut is fastened upon it and the chisel being brought down to a proper bearing the power is applied and the machine starts off and does its work, keeping a record of all its twistings and turnings until it is through. This engraving, however, is not the one from which the bill is printed. It makes the matrix only from which a cast is taken, and from that another plate is made, or it may be that many figures are selected and ingeniously worked into the plate from which the printing is finally done. The machine made by Mr. Chapman is the largest of the kind ever made. It cost months of labor day and night, and its value is placed at \$5,000. It has been transferred to the Franklin Engraving and Printing Company, No. 87 Liberty street, New York, where it may be seen, and it is certainly a convincing triumph of patience and ingenuity.

### Government Printing in Canada.

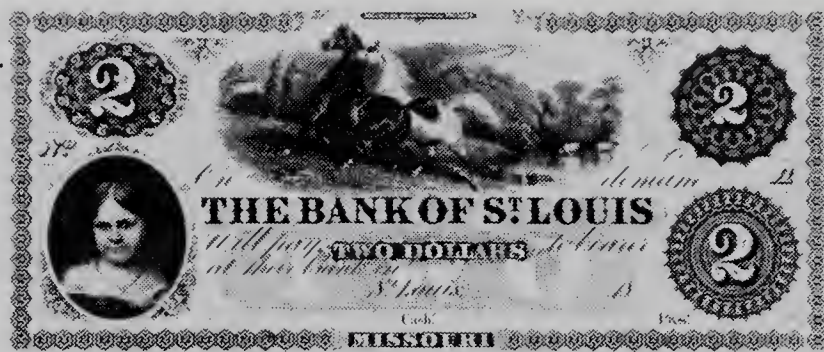
OTTAWA, Ont., Sept. 23.—Colonel Chamberlain, the Queen's Printer, who was one of the commission to enquire into the policy of establishing a Printing Bureau here, has returned from a tour of investigation through the United States, and will at once report in favor of establishing a bureau similar to those of Washington and Albany.

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\* See p. 6 of the article "A Favorite Bank Note Vignette" in this issue.

### Fashionable Department Store Promotes Scripophily

In an early spring 1987 sale catalog sent to its charge customers, Neiman-Marcus, the Dallas-based luxury department store group, offered a group of "fascinations to collect or give." One of these fascinations consisted of historical railroad share certificates. No dates of the individual certificates were given, but prices were from \$20 to \$50 each. The guide-book *Scripophily*, written by the British expert Keith Hollender, was also offered for \$25.



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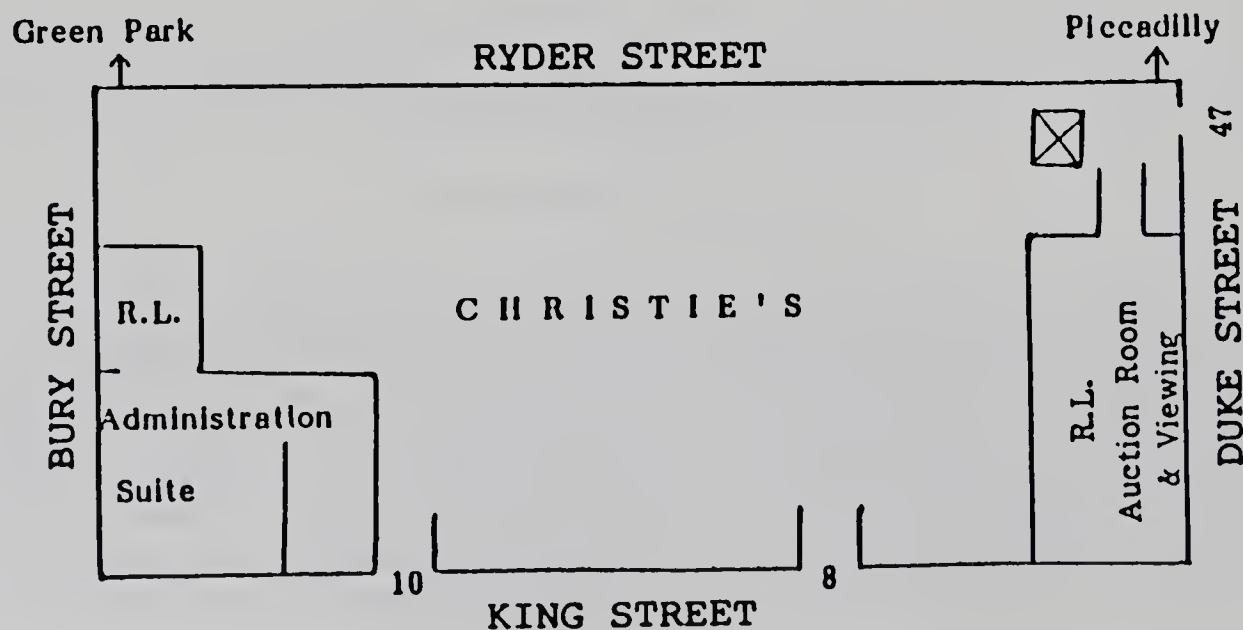
As the result of their suggestions made long ago, Christie's Robson Lowe have announced the expansion of the services at 47 Duke Street, St. James's from the beginning of March 1987. In addition to their monthly postal history and stamp auctions, Christie's will also be using these auction rooms for the sales of wine, coins and bank notes.

These alterations have necessitated some changes on the administrative side, and the offices of the Postal History and Stamp Department will occupy the ground floor corner suite at 10 King Street. The resident directors are taking on additional responsibilities to their own department but will be available by appointment.

The telephone (01 839 4034/5), fax (01 839 1611) and V.A.T. (238 6208 55) numbers will remain the same but the telex number will be 916429.

*Mail* should be addressed to Christie's Robson Lowe at 8 King Street, St. James's, London, SW1Y 6QT. *Viewing and Sales* will be held at Christie's Robson Lowe at 47 Duke Street. *Callers* should come to 10 King Street where the entrance to the department is the first door on the left. The welcome to visitors will be as warm as ever and the personal service unchanged.

There is no truth in the rumor that the Duchess of Duke Street will become the Queen of King Street!





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Remember, too—Dave performs this service on a volunteer, non-profit basis for the Society. Therefore, please be patient about response time.

## **Secretary's Report**

by DAVID E. McGUIRE, *Secretary*  
RD #4, Colonial Drive, Katonah, NY 10536

There is no Secretary's Report this quarter because of unavoidable delays in the transfer of records between the Secretary and the Editor. All the information will be incorporated into the next quarterly Report.

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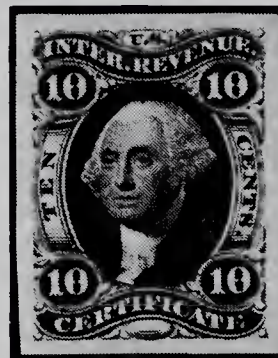
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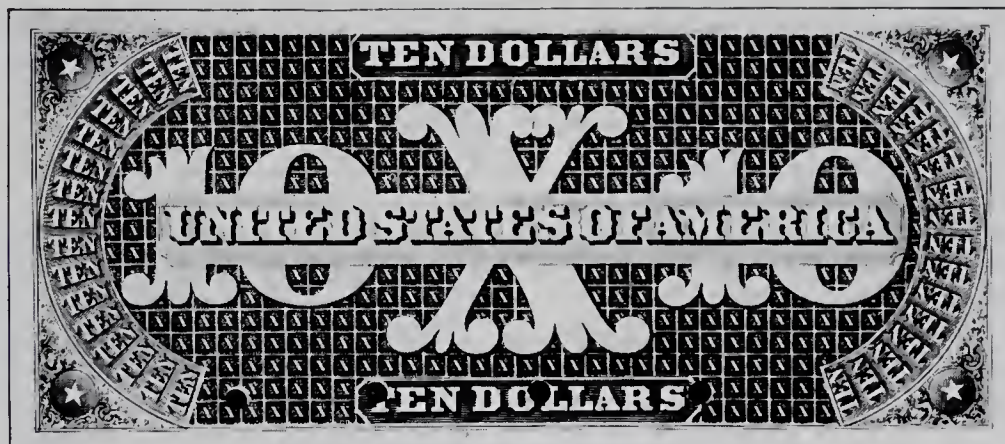
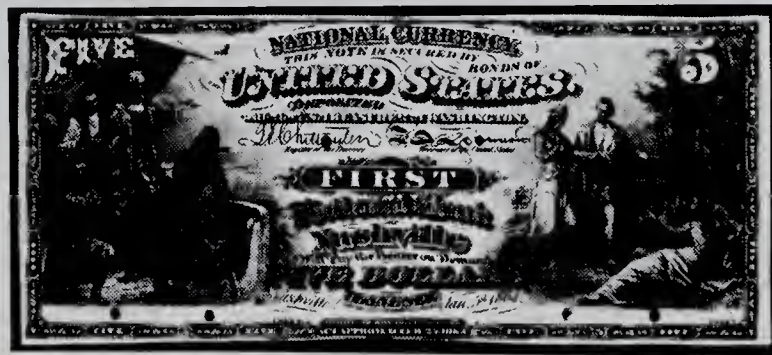
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